

ShortList



TIBET HOUSE NEW YORK WILL HOLD ITS EIGHTH ANNUAL BENEFIT CONCERT, INCLUDING RUFUS WAINWRIGHT, AT CARNEGIE HALL (SEE MUSIC).

ART

CECILY BROWN Imagine what painting might look like if de Kooning's *Woman* wielded a brush. Cecily Brown goes back to the future of the New York School to turn old-fashioned macho gestural abstraction into ecstatic, erotic, quivery (now-you-see-it-now-you-don't) radical figuration from a female point of view. Is that a painterly passage or a pair of spread legs? A flurry of fleshy pinks and reds or a tangle of teeth, lips, labia, and buttocks? Are the evanescent, coupling figures pure delusion? Brown, whose painterly manner is so antiquated and so powerful it seems radically new, has come a long way since her early rabbit orgies. **THROUGH FEBRUARY 19**, Gagosian Gallery, 136 Wooster Street, 228-2828. (Levin)

TONY FEHER Feher, who always makes the most out of nearly nothing, uses Storefront's skinny triangular space as a perspectival device in a gorgeously simple floor installation of white molded-Styrofoam packaging parts. A clothesline strung with plastic bottles bisects the long space, a twig creates atmosphere, and two more bottles punctuate the vanishing point. Nothing more. But form transcends function in this quasi-architectural array of humble protective fillers of negative space. An amnesiac

postindustrial landscape, or an unbiodegradable arrangement of throwaway readymades, it radiates ambivalent memories of modernism. **THROUGH FEBRUARY 12**, Storefront for Art and Architecture, 97 Kenmare Street, 431-5795. (Levin)

DANCE

NASHI TRADITSII Jews from mountainous regions of the Caucasus in the former Soviet Union, now living in the city, perform the Lesginka dance, an outgrowth of their martial arts training, and members of Ensemble Tereza play traditional instruments. Other performers include Jeffrey Werbock, Shashmaqam, and Di Molever Kompanye, playing alongside a full Mountain Jewish banquet. A dance party with live music wraps up the evening, and a series of workshops and panels, held at the Shorefront Y on Coney Island Avenue, runs all afternoon. **SUNDAY AT 5**, Atlantic Oceana Restaurant, 1029 Brighton Beach Avenue, 571-1555. (Zimmer)

TRIPLE PLAY DANCE World premieres from some of Downtown's finest, including Creach/Company's *A History of Private Life*, Doug Elkins Dance Company's

Isle of Langerhans, and Paradigm's *Gray Study*. Members of Paradigm are the gloriously gifted veteran dancers Gus Solomons jr, Carmen de Lavallade, and Dudley Williams; their new piece has an original sound score by Judith Ren-Lay. Completing this program (playing Thursday and Saturday) is Paradigm's signature work, *A Thin Frost*. A second bill (Friday and Sunday) includes Terry Creach's *Home for Boys*, Elkins's *The Stuff of Recoiling*, and the premiere of Paradigm's *Credo*, which has choreography, costumes, and music by Geoffrey Holder. **THURSDAY THROUGH SATURDAY AT 8**, **SUNDAY AT 3**, Symphony Space, 2537 Broadway, at 95th Street, 864-5400. (Zimmer)

JESSICA NICOLL & BARRY ORECK Longtime partners in work, love, and outdoor sports, these crackerjack dance educators have collected duets from a range of choreographers. The theatrical dances, composed by Gerrie Glover, Pamela Harling, Ann Carlson, and Beth Leonard, span a period of more than 40 years and are all character-driven, their subjects ranging from baseball to war to ballroom etiquette. **FRIIDAY THROUGH SUNDAY AT 8:30**, St. Mark's Church, Second Avenue and 10th Street, 674-8194. (Zimmer)

FILM

'STRIKE' Sergei Eisenstein made a stunning debut with the wildly theatrical, open-air expressionism of this 1924 feature—a genuinely experimental movie full of jolting ideas that had not yet been codified. This special screening is being hosted by Yuri Tsivian and Martin Scorsese. Space is limited and reservations are required. **MONDAY AT 7**, the Performing Garage, 33 Wooster Street, 219-2166. (Hoberman)

'THE SUBCINEMA' In this suite of four projection pieces, Ken Jacobs examines a rotating strip of 35mm negative, reedits a Lumière travelogue, orchestrates a paean to stereo amplification, and (for the grand finale) collapses Edgar G. Ulmer's *The Black Cat* into a sort of radio drama. Taken as whole, *The Subcinema* is Professor Jacobs's "History of the World"—or, at least, his "History of the Modern Media World, Part I." **SATURDAY AT NOON**, Whitney Museum, 945 Madison Avenue, 570-3676. (Hoberman)

MUSIC

ERIC BENÉT+CHICO DEBARGE Between slender Benét and buff DeBarge, you have the yin and yang of contemporary r&b manhood. Benét's gentle, pensive melodies—especially when he plays guitar—exude none of the raw, bad-boy yang which seethes beneath Chico's sexy ruffneck persona. Both men warble like lovestruck nightingales, but Chico hides a little steel beneath his velvet voice. For those of you who like soul singers you can fantasize about, this gig offers hormonal flavors for every taste. **TUESDAY AT 9**, Roxy, 515 West 18th Street, 645-5156. (Cooper)

ERIC MICHAEL GILLET Called "Hook, Line, and Singer," this could be the slickest show currently on tap. And, for cabaret, the rock-est. The former circus ringmaster recalls his teenage radio days and what those Top 40 songs with their tenacious hooks meant to him. Some of the chartbusters are kidded ("Delta Dawn," "Twilight Zone") and some are kissed ("Don't Let the Sun Catch You Cryin'," "Almost Paradise"). Karen Mack and Melanie Vaughan sing like punk angels behind him, D. Jay Bradley leads the smokin' band, Lina Koutrakos—who knows carloads about both cabaret and rock—directs. **EVERY MONDAY AT 8:30**, **THROUGH FEBRUARY 14**, Judy's Chelsea, 169 Eighth Avenue, 929-5410. (Finkle)

HANK JONES One of the living masters of jazz piano, Jones was a favorite accompanist and studio musician who developed into one of the most stylish and self-possessed modern pianists, combining the intricacy of bop harmonies and the melodic lucidity of Teddy Wilson. He has collaborated with everyone from Charlie Parker to Tony Williams, and has the repertory to prove it. He is the embodiment of classic jazz piano—jazz piano in a state of casual grace. **WEDNESDAY THROUGH SUNDAY AT 8:45 AND 10:45**, **FRIIDAY AND SATURDAY ALSO AT MIDNIGHT**, Iridium, 48 West 63rd Street, 582-2121. (Giddins)

μ-ZIQ+LUKE VIBERT & BJ COLE Vibert is the spirited young beatmaker who records as Plug and Wagon Christ; Cole is a steel guitarist, cheng player, and old-time session guy. Together, they fight crime—okay, they actually just made a record, *Stop the Panic*, where Vibert foregrounds Cole's arcing twang in a dozen kinds of electro-kitsch. μ-Ziq's latest, *Royal Astronomy*, picks up where Aphex Twin claims to be leaving off, with obsessively detailed drum programming and a newfound taste for hip-hop samples. **WEDNESDAY AT 8**, Bowery Ballroom, 6 Delancey Street, 533-2111. (Wolk)

ORQUESTRA IBRAHIM FERRER+RUÉN GONZÁLEZ Y SU GRUPO On his new album, the true Buena Vista Social Club front man relaxes into a strength that bodes well for his touring unit. Pianist González garnered awestruck raves the first time he showcased his own music here; and at his age no one should expect him

voice choices

sergei eisenstein

Eisenstein made a stunning debut with the wildly theatrical 1924 feature *Strike*. The Performing Garage will hold a special screening hosted by Yuri Tsivian and Martin Scorsese on Monday. See the Short List.

**EISENSTEIN HAVING A SHAVE
ON TOP OF A BUILDING. PHOTOGRAPH
BY MARGARET BOURKE-WHITE**



ART IN REVIEW

National Black Fine Art Show

Puck Building
Houston and Lofoyette Streets,
SoHo
Through Sunday

Inevitably, the National Black Fine Art Show, now in its fourth annual installment at the Puck Building, inspires mixed feelings. Is it a good idea to categorize art by the race of its creator? Many artists of color would not think so. It makes sense to classify art by cultural origin, but artists of African descent work in many different cultural contexts, from that of the self-taught outsider to that of the New York avant-gardist with a Master of Fine Arts degree. To gather artworks by all kinds of black artists into one pluralistic extravaganza could be thrilling, but only if the quality across the spectrum is kept high. Otherwise, one begins to doubt the usefulness — whatever its value as a marketing device — of black fine art as a category.

There are signs of improvement at this year's fair: there is not as much truly terrible material as there was a couple of years ago. But there is still too much illustrative and decorative kitsch, from colorful Haitian folk art made for the tourist trade to cartoony tchotchkes representing jazz musicians.

For an idea of what the show could look like at its best, go to G. R. N'Namdi's booth, where you will find an evocative Cy Twomblyesque painting by Vincente Pimentel, a funky Robert Colescott depicting a black Popeye the Sailor and large, spectacularly rich black-and-white photographic portraits by a young artist named Rashid Johnson.

The inclusion of Mr. Colescott's satiric work points up something conspicuously absent from the show in general: work designed to stir controversy politically, socially or aesthetically. Good works by Romare Bearden and Bob Thompson are everywhere, but artists who have in recent years been making waves in the New York art world by focusing in challenging ways on racial issues — like Glenn Ligon, Adrian Piper, Lyle Ashton Harris or Kara Walker, to name four at random — are missing. This is paradoxical considering that political empowerment is presumably a significant part of the fair's raison d'être. One of the few galleries displaying up-to-date engagement with abstraction and photography is Atmosphere, where the multimedia works of D. Hamilton Caranda-Martin are being shown.

All that said, a stroll among the 41 booths turns up some wonderful things. At Corridor, there is a large, beautiful knitted abstraction by Xenobia Bailey, a radiantly colorful composition of eccentric circles made of yarn and beads that seems both cosmic and homespun. And Stella Jones has two powerful sculptures by Barbara Chase-Riboud that combine Cubist metalwork and cascading masses of braided hair.

Often, however, the best things are quiet and small, like Marcia Lloyd's subtly painted forest scene at Dolan/Maxwell or, at Peg Alston, small, delicate watercolor landscapes from the 1930's by Laura Wheeler Waring. Perhaps the show's most unusual works are assemblages made from pots, pans, leather belts and rubber hoses by a totally blind artist named Hawkins Bolden, at the Pardee Collection. They are meant to be functional scarecrows, but they have an impressive, raw sculptural presence.

Hours: Today, noon to 8 p.m.; tomorrow, 11 a.m. to 8 p.m.; Sunday, 11 a.m. to 7 p.m. Admission: \$12; a three-day pass is \$20. Information: (212) 777-5218. **KEN JOHNSON**

Antoni Tàpies

PoceWildenstein
32 East 57th Street
Manhattan
Through Feb. 12

Despite his reputation as one of Spain's most important postwar artists, Antoni Tàpies, now 77, is not well known on this side of the Atlantic. This exhibition of recent multimedia paintings, small bronzes and assemblages may do as much to confuse his identity as to clarify it. There is much spontaneous physicality and enigmatic symbolism, reflecting Mr. Tàpies's beginnings in Surrealism and, later, in Informalism, a European trend that roughly paralleled American Abstract Expressionism. But so many different directions are represented here that it is hard to know what is central to him.

In "Sinuoso i clau," in which a big brush stroke of thick red paint made with a wide comb snakes over a charred ground, the appeal is formal and painterly. "Matèria-Peu," a red panel bearing a big, cartoonish concrete footprint with a cross gouged into it, has a primitive force, while poetic delicacy marks an assemblage of a cast bronze fan and three white eggs.

There might be connecting threads, for example, a preoccupation with the dark side of Christianity. A panel bearing the thick, gouged form of a red bed, a black painted cross and actual pliers and a crowbar evokes the Inquisition; a perforated bronze ball with a chain and a cross attached suggests a

combination of incense burner, a prisoner's ball and chain, and a bomb. But in other works Mr. Tàpies seems more interested in exploring materials and processes than anything else, and one is left simply to admire his hectic energy. **KEN JOHNSON**

Jason Dodge

Cosey Kaplon Gallery
48 Greene Street
SoHo

Through Feb. 11

Here's a worthwhile goal for the young, Conceptually inclined artist who is as taken with materials as ideas: Make objects that don't have to be explained by your art dealer. The art dealer in this case did an admirable job with Mr. Dodge's second solo show and its scatterings of familiar objects in unusual combinations and materials, the most engaging of which is an Artschwagerian Ping-Pong table made of real tigerwood. But the gap between seeing and hearing, between what comes from the work directly and what is attributed to it, remains. In fact, it may have widened since Mr. Dodge's debut two years ago.

The theme here is the good life and its vacuousness as reflected in the accoutrements of a fictional palace hotel in France, arranged in five tableaux. Each signals a kind of absence, and there is the intimation of a failed romance in the show's long, wistful telegram-like title. A group of unblemished folding chairs adorned with impeccably monogrammed silk cushions conjures underattended symposiums in the hotel ballroom. Nearby a pair of sunbathing pads with pillows covered in Burberry plaid are reserved for the absent lovers. A lion skin scattered with candies and cigarettes, a custom-made garment bag and a down comforter spilling out of its monogrammed paper wrapper, suggests a hurried dressing for dinner. Trees, wrapped and unwrapped, fake and real, lurk in corners. And finally, the exotic Ping-Pong table is littered with half-full glasses floating with cigarette stubs, as if whoever-they-are have finally arrived, parted and moved on.

One needs to be told that Mr. Dodge has made or had made nearly all of these objects, which intensifies the aura of commodity fetishization with something more personal. They reflect an artist who is moral, exorbitantly skilled and very smart, but who needs to move beyond his understated fusion of Robert Gober and Neo Geo. It's fine to cast the viewer as a detective, but the clues should be more fun to look at. **ROBERTA SMITH**

Tony Feher

Storefront for Art and Architecture
97 Kenmore Street
SoHo

Through Feb. 12

Tony Feher's is a sidwinding art, always converting the most innocuous of materials into something beautiful, tender and funny. His concoctions, while not overly concerned with looking like art, usually have quite a bit to say on the subject.

In his show last fall at the D'Amelio Terras Gallery in Chelsea, Mr. Feher arranged sundry bits of detritus to resemble the signature compositional riffs of the leading Minimalists. At the Storefront for Art and Architecture, he has turned to the world of design without missing a beat or even changing instruments.

The main event is on the floor,



Rashid Johnson's "Johnathon," shown by G. R. N'Namdi Galleries at the National Black Fine Art Show.

which is dotted with a favored Feher material: the pieces of molded Styrofoam that fill the negative spaces in boxes that bring new computers, television sets and CD players into our lives. Sometimes single and sometimes stacked, these forms are now positives and resemble architectural models. They reflect a practitioner in a late modernist, somewhat brutalist style whose formula has proven to be endlessly applicable. **ROBERTA SMITH**

Betty Woodman

Max Protetch Gallery
511 West 22nd Street
Chelsea

Through Feb. 12

Franklin Parrasch
20 West 57th Street
Manhattan

Through Feb. 19

These two exhibitions review Betty Woodman's 35-year career, which has shown ceramics to be a big and various art form. If her career has had its ups and downs, it has also moved restlessly forward, fueled by historical erudition and irreverence, formal versatility and fearlessness in the face of fine arts like painting, sculpture and architecture.

Mrs. Woodman's recent work, on view at Protetch, has grown remarkably complex. Her big multi-part ensembles occupy both wall and floor, coming at us in irregular fragments. They demand to be pieced together in the mind, yet fend off resolution. Their seductive, yet carefully booby-trapped perceptual and intellectual density resembles that of Jasper Johns.

Take, for example, the "Garden Wall" series in which flat, eccentrically shaped wall reliefs parenthetically frame free-standing elements. These works both incorporate and depict ceramic vases, or parts of them. Real silhouettes play against depicted silhouettes; blank wall against blank glaze; shadow against solid. Soon, one finds vase shapes in the spaces between the elements. The surfaces, gaily

patched with colors that are labeled as if for glaze trials, are among the artist's best and join the legacies of 1960's Pattern and Decoration and 1970's Process Art.

Helpfully, the Protetch show includes often dazzling smaller efforts that summarize Ms. Woodman's artistic roots and tangents. These include porcelain cups and vases made at Sèvres in relaxed homage to all that the name implies; and earthenware and stone-ware pieces dating back to 1965 that borrow blithely and insightfully from Chinese bronzes, Italian and Etruscan ceramics and American Art Pottery.

The uptown show, with eight pieces from the 1980's, is smaller, more coherent and in some ways more satisfying. Vases with built-in flowers or wall sconces, vases accompanied by shadows and a pitcher that puts the boat back in gravy boat show Ms. Woodman's wit coming to the fore, along with her desire to precipitate rewarding dimensional conundrums. **ROBERTA SMITH**

Jackson Pollock

'The Colored Paper Drawings'

Washburn Gallery
20 West 57th Street
Manhattan

Through Feb. 26

Nobody knows when, exactly, or why Jackson Pollock did the 22 drawings in this engrossing show, but he didn't need a reason or an occasion. He drew, sketched and doodled (the distinctions are hard to make) the way most people think: nonstop, mostly unconsciously, with episodes of sudden, intense focus.

As the writer Bill Berkson notes in a graceful essay for the show, these drawings fall on either side of the drip paintings of the late 1940's. And the earlier ones, in ink on col-

ored construction paper or on paper covered with a monochrome wash, seem like warm-ups for that work.

Images are piled up and layered. Some refer to recognizable things: African masks, a Miróesque clown cap with a fizzy tassel, a menagerie of beasts (a unicorn, a Babar-type elephant), bodies locked in Picasoid clinches. Others seem to be private symbols or patterns. But the energy of the drawn line, with snarls unraveled and kinks smoothed out, is the stuff of work to come.

The later drawings are different: airy, light, abstract. They are done on narrow strips or scraps of tinted paper, some of it handmade by Douglass Howell (in his washing machine, the story goes). Here the lines are calligraphic jots, starts and turns of the pen or brush, with added red highlights like diacritical marks and soft washes of yellow, blue and pink.

Even in a minor mode, there is no American painter like Pollock. He's brooding and klutzy one minute, darling and dainty the next. Scholarly investigation just seems to deepen his enigmatic art; everyone turns cryptographer in his company. Any chance to see him at work is a golden opportunity, and that is what the Washburn show, as small and intimate as a study collection, is. **HOLLAND COTTER**

Larry Kagan

'Substance and Shadow'

O.K. Harris

383 West Broadway, near Spring Street
SoHo

Through Feb. 12

Disbelief goes on hold at the sight of these images that look like objects drawn on a wall, among them a bicycle, a box, a pipe, a banana and a coffee cup. They are actually shadows cast by ingeniously ma-

neuvered structures of steel that seem nothing but intricate tangles of loopy curves, bends and angles.

"Ceci n'est pas une pipe," for instance, a perfect copy of Marcel Duchamp's famous curved briar, is evoked from a totally abstract projecting scribble of steel lines and curves that gives no hint of the object it creates. Such is also the case with the tangles of steel lines that create an intricate Thonet chair, a book and a light bulb.

Shadow is supposedly illusion, but Mr. Kagan's skills make it eerily substantive. **GRACE GLUECK**

Nancy Azara

Donahue/Sosinski Gallery
560 Broodway, at Prince Street
SoHo

Through Feb. 19

Nancy Azara has been carving large-scale wood sculptures, often incorporating natural and anatomical forms, for decades. The results have rarely coincided with local fashion, though in the expanded international context of contemporary art her spiritually infused work looks increasingly at home.

"Heart Wall," the large installation in this show, is made up of some two dozen upright cut slabs and tree trunks, their surfaces feathered with chisel marks and carved with pictographs and shallow niches. Covered in gold and aluminum leaf and accented with vermilion, they have a Byzantine or South Asian splendor.

A similar sense of human-scale monumentality comes across in an accordion-style wooden book, a collaboration with the poet Judith Barrington. Ms. Barrington's emotionally measured writing and Ms. Azara's simple emblems of handprints and footprints, of a kind familiar from Tibetan Buddhist paintings, are well matched. Neither ironic nor guileless, they make vulnerability seem like a considered choice. **HOLLAND COTTER**

Mike Sale

XL/Xavier LoBoulbenne Gallery
504 West 22nd Street
Chelsea

Through Feb. 19

Popular culture may be the main spring for a lot of new art, but it doesn't take a sociologist to see that what is inside galleries does not jibe with much of what is out on the street. The British artist Mike Sale, who lives and works in Berlin, makes the point with minimum fuss. The centerpiece of his solo show is a shopping cart packed with found odds and ends that he bought intact from a homeless man in Chelsea and moved indoors. A white-on-white painting of the words "People die of exposure" seems to slide down the pristine gallery wall and across the floor.

There is a separate though not unrelated piece in the back room, a single tunic or dress stitched from burlap, its form based on ceremonial robes worn at royal funerals in Africa. The original garments were made of leopard skin, which Mr. Sale imitates with a pattern of appliquéd buttonlike dots, each made from a snippet of his hair.

The metaphoric connections between the works are oblique but moving: paupers and kings; trash and treasures; "him" and "me." **HOLLAND COTTER**

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ART REVIEW

Neo-Classicism That Is Red in Tooth and Claw

By HOLLAND COTTER

Think of the artist George Stubbs (1724-1806), and you probably think of racehorses as sleek as Maseratis and grouse-fed country gents posed under spritzed English skies. Those are the subjects he painted most often, and supremely well.

You may not think of neo-Classical nudes or nightmarish tooth-and-claw encounters, although he painted those, too. They were, in fact, the themes he hoped to be remembered by. And they are the focus of a deftly angled show titled "Fearful Symmetry: George Stubbs, Painter of the English Enlightenment" at Hall & Knight, a new gallery on the Upper East Side.

Chamber-size historical exhibitions of this kind are rarities. They are too specialized for broad-spectrum museums and usually beyond the means of more modest venues. But when they crop up — the Giulio Romano exhibition organized by Janet Cox-Rearick at Hunter College last fall is a recent example — they are often very good.

The Stubbs show is. It's a model of what a smart, well-connected commercial gallery can do, which in this case means surrounding a handful of choice-for-sale items with a galaxy of related loans to create a thematic ensemble that sharpens, even alters, the perception of an artist's career.

The thesis, elaborated in a solid catalogue, is that the art of "Mr. Stubbs, the horse painter" is, to a degree not popularly realized, shot through with neo-Classical impulses. And those impulses had their source, at least in part, in an early trip to Italy that Stubbs publicly dismissed as inconsequential.

None of these ideas are news, but they are entertainingly re-examined here. Exhibit A in the argument is a painting that many viewers familiar with Stubbs's stable yard portraits or anatomical studies would probably not associate with him at all. It is a mythological scene done in enamel on an oval copper plaque, dated 1775 and titled "Phaeton and the Chariot of the Sun."

In Greek myth, Phaeton was the son of the god Helios, whose daily ride across the sky in a golden carriage brings sunlight to the world.

"Fearful Symmetry: George Stubbs, Painter of the English Enlightenment" remains at Hall & Knight, 21 East 67th Street, Manhattan, (212) 772-2266, through Feb. 28.



"Phaeton and the Chariot of the Sun," by George Stubbs (1724-1806).

One day, the strong-headed boy insisted on making the trip himself, with calamitous results. He lost control of the horses and would have reduced the earth to cinders if Zeus hadn't finished him off with a lightning bolt.

Stubbs captures the moments before disaster. The four horses leap and plunge in panic; Phaeton, his feet planted as if flooring a brake pedal, pulls back on the reins. The chariot wheels spew smoke and flames. Lightning streaks the liverish sky.

The picture, of an uncharacteristic theme in a difficult medium, was one that Stubbs valued highly. In a 1777 portrait by Ozius Humphry he had himself depicted with the "Phaeton," which he was probably eager to advertise, and he recycled the motif in paintings, prints and Wedgwood sculptural reliefs.

What was the inspiration for the work? In part, it was simply the neo-Classical spirit that, as invisible and pervasive as oxygen, was in the 18th-century English air. But the show also points to a specific source for the image, from Stubbs's Italian sojourn. He made the trip in 1754, when Rome was the spiritual center of European culture. Stubbs went to the city, took in its antiquities, then returned to England, where he picked up commissions to paint rural hunts and began dissecting horses. When

asked about Italy later, he claimed to have been underwhelmed. "Nature is superior to art," was his verdict.

In reality, what he saw seems to have affected him deeply. And one work in particular, a sculpture of a lion attacking a horse, haunted his art. Installed on the Capitoline Hill and probably a copy of a Hellenistic original, the statue had already been extravagantly admired by generations of artists, as a cannily assembled group of objects in the exhibition suggests.

They include an engraving of the piece by Adamo Scultori (circa 1530-1587), a wrenching little bronze by Antonio Susini (1572-1624) and a sketch by Claude Lorrain done around 1630, by which time the sculpture had been "restored" so that the horse's head, originally twisting back to face the lion, pointed forward.

It's impossible to say which version or versions of the original Stubbs saw. But there is no question that he repeatedly adapted the motif, whole or in part. The terrified horse finds an echo in the runaway "Phaeton" team. And the sculptural tableau of death-lock struggle is the direct source for a renowned series of Stubbs images, including the astonishing, proto-Romantic painting "White Horse Attacked by a Lion," on loan from the Yale University Art Gallery.

Stubbs had reasons for playing down the direct influence of his Rome experience, especially in view of his lifelong exclusion from the Royal Academy, that home-grown bastion of antiquarian chic. (One academy insider called him a "poor country bumpkin.") At the same time, neo-Classicism as a style and an attitude shaped his art in subtle ways.

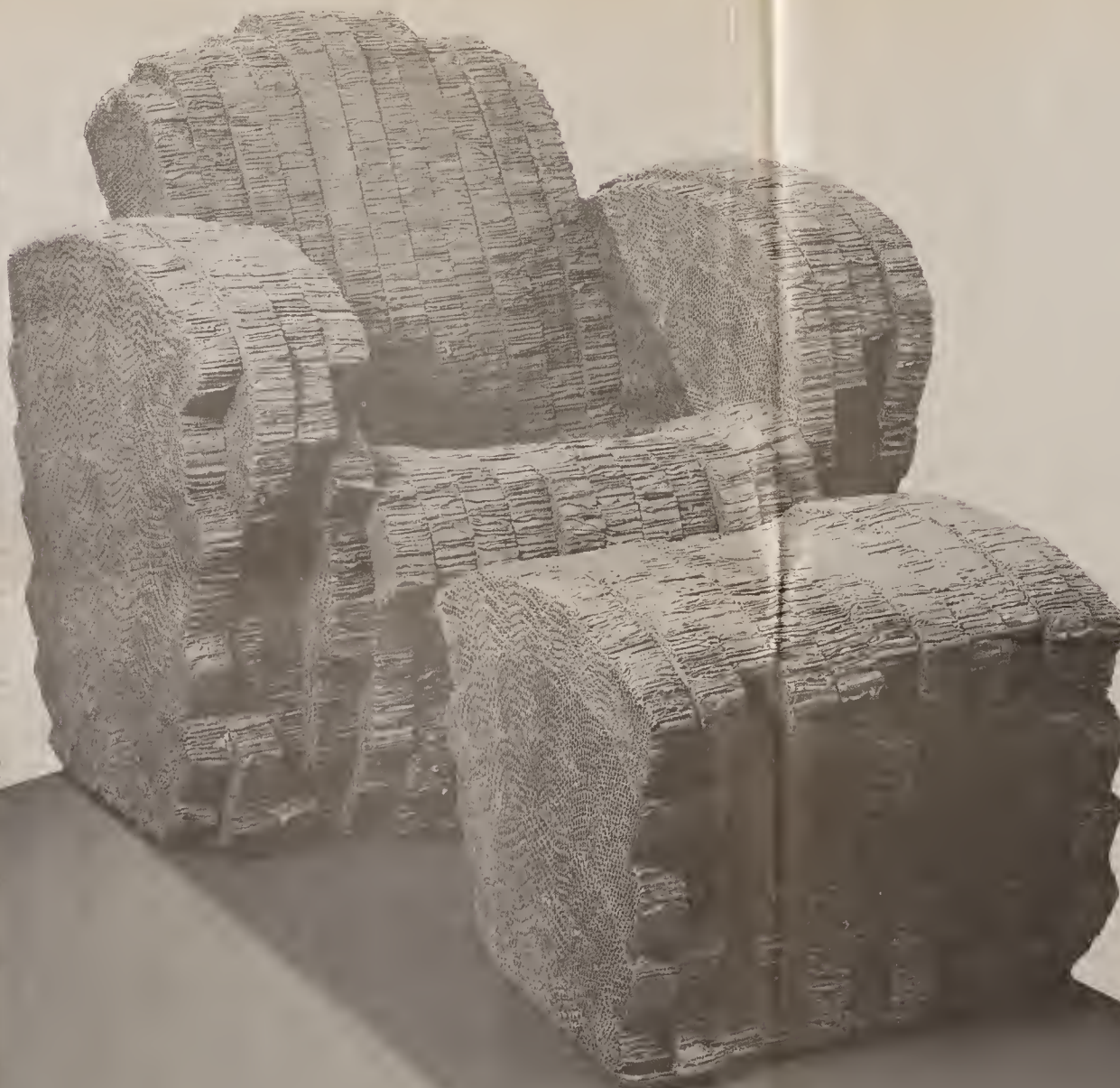
It declares itself in his mathematically plotted compositions. It comes through in the emotional objectivity that lies behind his great anatomical studies. And it is there in his attraction to complex moral themes of a kind associated with history painting: the hubris of Phaeton, the heroic ideal of battling natural forces embodied in his horse-and-lion variations.

The show pays close, almost obsessive attention to these animal images, far beyond what is needed to demonstrate the Roman connection in Stubbs's art. Pictures of animals hunting other animals recur everywhere you look, in painting, prints, and sculpture, even on a snuffbox lid. They are supplemented by a selection of Stubbs's sovereign anatomical studies, clinical records of flesh being stripped from muscle, and muscle stripped from bone.

The cumulative effect is a bit unsettling. And once one is aware of it, no attempt to focus on Stubbs's formal skills can easily disguise the pervasive slaughterhouse atmosphere. Suddenly, classic, much-loved Stubbs paintings like "Grosvenor Hunt" (not in the show), with its pack of trained dogs swarming in on a stag as mounted hunters watch, look barbaric. And the patron-pleasing king-of-beasts, sport-of-kings metaphors on which so much of his most familiar work is based are revealed as the death-wishing things they are.

In the end, in fact, the most provocative issues raised by "Fearful Symmetry" may have less to do with hows and whys of Stubbs's career than with what Olympian-sounding terms like neo-Classicism and the English Enlightenment mean when filtered through his work. William Blake, from whom the show's title is borrowed and who saw Stubbs's work firsthand, would have passionately, contrarian things to say about all this. (Blake knew who the real killer beasts of this world are.) And that he might have found rich material for argument in this exhibition is, along with the quality of the work itself, strong recommendation indeed.

This should put you at ease with the internet.



It's made of cardboard. It's Frank O. Gehry's Little Beaver armchair and ottoman.

It was recently offered at auction by Phillips New York. Had you placed a bid, you could be relaxing in it now.

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FAMILY FARE

Laurel Graeber

New York International Children's Film Festival
"One That Got Away" tells of an Australian girl's first love.

Street, Monhotton. Tickets, \$6 to \$10; (212) 349-0330 or www.gkids.com. Advance tickets advised.

Into Africa

Not many young New Yorkers will be able to visit Senegal during their childhoods. But they can come close this weekend at the Children's Museum of the Arts.

The museum, which just opened "Contemporary Africa: Children's Art From Senegal," will hold a festival to celebrate the exhibition, a collaboration with the organization African Beats Art. In addition to seeing brightly colored portraits, designs and landscapes, children will create the traditional crafts of their counterparts in Senegal.

"Part of what the museum does is to focus on how children can view children from another culture and see the ways in which they're the same and the ways in which they're different," said Betsy Kerlin, the museum's exhibits and floor manager.

The crafts will include constructing baskets, masks and amulets.

There will also be workshops in making cloth dolls and in creating batik the Senegalese way, with rice paste.

On Sunday, the museum will give a

concert of contemporary African music, and tomorrow only, the Senegalese artist Makidy Sall will lead demonstrations in painting designs on glass (the children will use plexiglass) and in painting calabashes, squashes that the Africans hollow out and use for musical instruments. Who says vegetables can't be fun?

Senegalese festival, tomorrow and Sunday from noon to 5 p.m. at the Children's Museum of the Arts, 182 Lafayette Street, SoHo, (212) 274-0986. Free with admission; \$5; the elderly and children under 1, free.

A Victorian Modernist

A hundred years ago, the Englishman E. W. Godwin (1833-1886) probably wouldn't have been considered a role model for children. He had befriended Oscar Wilde, lived in unwedded bliss with the actress Ellen Terry and been deemed "very avant-garde and bohemian," said Lisa Podos, the director of public programs at the Bard Graduate Center for Studies in the Decorative Arts.

Godwin, however, set an unimpeachable example in one regard: his imagination. And that's why he is the focus of a family program this weekend and next at the center, which is displaying his work as an architect, decorator and designer.

"For him, everything was an inspiration," Ms. Podos said. "And that was the starting-off point."

Geared to families with children ages 6 to 12, the program will begin with a tour of the exhibition "E. W. Godwin: Aesthetic Movement Architect and Designer." Visitors will see that Godwin's ideas embraced everything from medieval fantasy to his own backyard.

After a break for refreshments, the artist Linda Hanauer will help members of the group construct design notebooks to carry with them, just as Godwin did. They will cover the books with handmade paper, stitch the bindings and create hand-stamped patterns for the covers.

"At the end of the day, do we care that they know so much about Godwin?" Ms. Podos asked. "No. But we do hope they come to see everything as a potential source of creativity."

"Design 'Eye-deos,'" tomorrow, Sunday and Feb. 12 from 1 to 3:30 p.m. of the Bard Graduate Center for Studies in the Decorative Arts, 18 West 86th Street, Monhotton, (212) 501-3011. Admission: \$10 a person. Reservations required.

CELEBRATE AFRICAN-AMERICAN HISTORY. Staten Island Children's Museum, Snug Harbor Cultural Center, 1000 Richmond Terrace, Livingston. Tomorrow and Sunday from 1 to 4 p.m., Adinkra Workshops, in which children will create hand-painted clothing like the type worn during West African ceremonies. Fee: \$2 plus museum admission. Sunday from 1 to 2 p.m., Theater Works/USA presents storytelling, traditional music and dancing of Africa by the percussionist Akwesi Munir Asante. Free with museum admission; \$4, free for children under 2 and for members. (718) 273-2060.

CHINESE NEW YEAR FESTIVITIES. Flushing Library, 41-17 Main Street, Queens. Tomorrow at 11 a.m., for children 4 to 11, storytelling with Lois Lee. Youngsters will make and take home a New Year's fan for the Year of the Dragon, with materials to be supplied. Preregistration is required. Sunday from 10:30 a.m. to 4:30 p.m., New Year Festival, with music, dance, arts and crafts. Information: (718) 661-1212.

FAMILY SCIENCE DAY. Sunday from 10:30 a.m. to 3 p.m., at the City College campus, Sheppard and Marshak Halls, Convent Avenue at 138th Street, Manhattan. New York City's brightest high school science students will compete for prizes. Afterward there will be free family science activities and a talk by Michio Kaku on hyperspace, black holes and the 10th dimension. Free. Information: (212) 650-6850.

GROUNDHOG SERIES FOR CHILDREN. Sundays at 2 p.m. throughout February at the Brooklyn Arts Exchange, 421 Fifth Avenue, corner of Eighth Street in Park Slope. This Sunday: "A Reel Adventure," an independent film and video series of shorts geared to youngsters. Admission: \$8; \$5 for children (low-income, half price). Information: (718) 832-0018.

"KEEP YOUR BOATS AFLOAT." The South Street Seaport Museum will honor Samuel Plimsoll, who led a campaign to stop the dangerous practice of overloading ships in turn-of-the-century England, tomorrow and Sunday from 1 to 4 p.m., with science activities demonstrating the principles behind what keeps boats afloat. At the Children's Center, 165 John Street, Lower Manhattan. Free with museum admission; \$6; the elderly, \$5; students, \$4; children 12 and under, \$3. Information: (212) 748-8758.

"THE MASTER DETECTIVE AND RASMUS." A 1997 film about a teenage detective directed by Goran Carmback, is part of "Pippi and Pals: The Stories of Astrid Lindgren," a film series based on works by Sweden's best-known storyteller. The film will be screened tomorrow and Sunday (and next Sunday), at 2 p.m. in Swedish with English subtitles. Free headsets for those who want to hear the subtitles read aloud. For ages 7 and older. Tickets: \$3 at box office. Walter Reade Theater at Lincoln Center, (212) 875-5601.

"PULP AND FICTION," a papermaking workshop tomorrow (and next Saturday) from 10 a.m. to noon, will give youngsters a chance to create cards in time for Valentine's Day, at the Cathedral of St. John the Divine, 1047 Amsterdam Avenue, at 12th Street, Morningside Heights. The two-hour workshop fee is \$10. Reservations: (212) 932-7347.

"LAGUSIKA: THE RUSSIAN FROG PRINCESS." Michael Orth performs in his one-man musical adaptation of the traditional Russian folk tale, with masks, puppets and a dozen main characters. For children 4 to 10. Sunday at 3 p.m., West End Children's Theater at Bank Street College, 106 West 112th Street, Morningside Heights. Tickets: \$12. Reservations necessary: (212) 877-6115.

"UPTOWN ON ICE," a skating party to benefit the girls of Figure Skating in Harlem, is a skating and educational program, tomorrow from 2 to 4 p.m. in Central Park, Lasker Rink, Lenox Avenue and 110th Street. Admission: \$10, which includes skate rental and raffle prizes. Information: (212) 627-9790.

ATTRACTIONS

Museums and Sites

AMERICAN MUSEUM OF THE MOVING IMAGE. 34-12 36th Street, at 35th Avenue, Astoria, Queens. Costumes, set pieces, film equipment and other items relating to film, television and video are on permanent display. "The New York Film Critics Circle Looks at the 1990's," a film series, runs through Feb. 20. This weekend all the films are introduced by critics from various publications. Tomorrow: at 2 p.m., Wim Wenders' "End of Violence" (1997), introduced by Stephen Holden; at 4:30, Christopher Guest's "Waiting for Guffman" (1997), introduced by Owen Gleiberman. Sun.: at 2 p.m., Wong Kar-Wai's "Kino" (1997), introduced by J. Hoberman; at 4 p.m., Sean Penn's "Indian Runner" (1991), introduced by Andrew Johnston. Tomorrow and Sunday nights at 6:30, Spike Jonze's "Being John Malkovich" (1999). Separate admission for evening screenings: \$8; \$4 for members and the elderly. Museum hours: Tuesdays through Fridays, noon to 5 p.m.; Saturdays and Sundays, 11 a.m. to 6 p.m. All activities are free with museum admission, unless otherwise indicated. Admission: \$8.50; the elderly and students, \$5.50; ages 5 to 18, \$4.50; 4 and under, free. Information: (718) 784-0077.

AMERICAN MUSEUM OF NATURAL HISTORY. Central Park West and 79th Street. "Capturing Time: The New York Times Capsule" includes some of the nearly 50 design proposals received in a New York Times Magazine competition to create a time capsule for preserving artifacts from today for the next 1,000 years. The winning capsule design, by the Spanish architect Santiago Calatrava, has its own special display. The capsule, to be opened in the year 3000, will give a permanent home at the museum. The exhibition remains on view through March 26. This month there are special weekend events in conjunction with Black History Month, featuring performances, film and lectures. Tomorrow and Sunday: at 1, a screening of "The Americas: Mirrors of the Heart, Race and Identity" (1993); Jacqueline J. Polanco, a Dominican political scientist, will introduce the film and lead a discussion after the screening. At 2 and 3:30 p.m., "Subversive African Influences in Dominican Culture," a discussion with Ernesto Sags. At 2:30 and 4 p.m., a performance of African-Dominican music and dance with the musical group La 21 Division. Tomorrow from 1 to 4 p.m., "Climate Change: A Lecture with Charles F. Jeller Jr. from the Los Alamos National Laboratory. Fee: \$15. "The Butterfly Conservatory: Tropical Butterflies Alive in Winter," through February. Admission is by timed entry only. Tickets, which can be reserved in advance and include museum admission, are \$14 for adults, \$10.50 for students and the elderly, \$8.50 for children. "Body Art: Marks of Identity" on view through May 29. Admission is by timed entry only. Imax films are "Epic Journeys: The Great Migrations" and "Everest." (Call for the schedule.) In the Imax Theater tonight and tomorrow night at 9, "Laser Zepelin in 3-D," at 10, "Laser Aerosmith in 3-D." Tickets: \$9. Museum hours: Sundays through Thursdays, 10 a.m. to 5:45 p.m.; Fridays and Saturdays, 10 a.m. to 8:45 p.m. Admission suggested donation: \$9.50; students and the elderly, \$7.50; children 12 and under, \$6; under 2, free. There are also special prices for combination tickets including museum admission and a film or special exhibition. Information: (212) 769-5100; to buy tickets by phone: (212) 769-5200.

HISTORIC RICHMOND TOWN. Staten Island Historical Society, 441 Clarke Avenue, Richmond. More than 25 buildings from the late 17th to the 19th century, restored and furnished. This village and outdoor museum depicted the history of Staten Island and the surrounding region. The exhibition "Toys" will run through December 2001. Tomorrow night at 7:30 and 9, "Songs of the Sea and Taverns," with nine singers, as part of the Tavern concert series. Tickets: \$8. Hours: Wednesdays through Sundays, 10 a.m. to 5 p.m. Admission: \$4; the elderly and children 6 to 18 and students, \$2.50; 5 and under, free. Information: (718) 351-1611.

MUSEUM OF THE CITY OF NEW YORK. 1220 Fifth Avenue, at 103rd Street. Opening tomorrow, "This Land Is Your Land," an exhibition of the life and legacy of Woody Guthrie, through April 23. Tomorrow at 9 a.m., "Early Arab Immigration to New York," the first part of a two-part symposium about Arab-Americans in New York City; Sunday at 9 a.m., "Arab Immigrants in New York in the Late 20th Century," Part 2 of the symposium. Registration required. Fee information and registration: (212) 534-1672, extension 257. Hours: Tuesdays, 10 a.m. to 2 p.m. for registered groups only; Wednesdays through Saturdays, 10 a.m. to 5 p.m.; Sundays, noon to 5 p.m. Suggested admission: \$5; the elderly, students and children, \$4; families, \$10. Information: (212) 534-1672.

MUSEUM OF JEWISH HERITAGE: A LIVING MEMORIAL TO THE HOLOCAUST. 181 First Place, at West Street and Battery Place, Battery Park City. "Yiddish Onstage: Posters and Artifacts From the World of Yiddish Theater," through Sunday. Hours: Sundays through Wednesdays, 9 a.m. to 5 p.m.; Thursdays, 9 a.m. to 8 p.m.; Fridays and the eves of Jewish holidays, 9 a.m. to 8 p.m. Admission: \$7; students and the elderly, \$5; 5 and under, free. Tickets can be bought in advance through Ticketmaster, (212) 307-4007, or by calling the museum the day of the visit, (212) 945-0039. Information: (212) 509-6130. The museum closes for maintenance on Thursday and reopens on Feb. 14.

MUSEUM OF TELEVISION AND RADIO. 25 West 52nd Street, Manhattan. "From the Collection: Black History Month," with programs from the 60's to the 90's, through Feb. 20. Screenings at 2 p.m. Today: "News Beat: The Battle of the Hate Production," a 1959 news report with Mike Wallace examining the segregationist groups like the Nation of Islam and the United African Nationalist Movement. Tomorrow: "I Know Why the Caged Bird Sings," an adaptation of Maya Angelou's account of her childhood. Sunday: "The Vernon Johns Story," a television movie starring James Earl Jones. Super Bowl: Super Show: case for the NFL. Tomorrow at 2 p.m., "The Sound of Music Live!" Tuesdays through Saturdays, 1 and 4 p.m.; through Feb. 13. Museum hours: Tuesdays through Sundays, noon to 6 p.m.; Thursdays until 8 p.m. On Fridays the theater is open until 9 p.m. Admission: \$6; students and the elderly, \$4; 13 and under, \$3. Information: (212) 621-6800.

NATIONAL MUSEUM OF THE AMERICAN INDIAN. Alexander Hamilton United States Customs House, 1 Bowling Green, Lower Manhattan. "Instrument of Change: Jim Schoepert Retrospective Exhibition, 1947-1992" has more than 50 works, including large carved panels, sculptures, paintings and poetry by Schoepert, a Tlingit artist, through Sunday. Hours: Daily, 10 a.m. to 5 p.m.; Thursdays, until 8 p.m. Free. Information: (212) 514-3888.

NEW YORK HISTORICAL SOCIETY. 2 West 77th Street, near Central Park West, Manhattan. "New York on the Brink: The Fiscal Crisis of the 1970's" re-examines this crisis using newspaper headlines, photographs and political cartoons of the era. Through May 7.

"The Italians of New York: Five Centuries of Struggle and Achievement," on view through Feb. 20. "324: The Legendary Deal for Manhattan," through March 9. Hours: Tuesdays through Sundays, 11 a.m. to 5 p.m. Admission: \$5; students and the elderly, \$3; 12 and under, free. Information: (212) 873-3400.

Gardens

BROOKLYN BOTANIC GARDEN. 900 Washington Avenue, Prospect Heights. More than 12,000 kinds of plants from around the world are displayed on 52 acres. "Buds in Bloom,"

SPARE TIMES

Michelle V. Agins/The New York Times
WALKING TOURS Several promenades will explore Chinatown's history this weekend in honor of the Chinese New Year.

South African bulbs are in bloom in February in the War in Temperate Pavilion. Free guided tours at 1 p.m. on weekends; meet at the visitors' center. Admission: \$3; \$1.50 for students and the elderly; free for children 15 and under; free on Tuesdays, except holidays; and free from 10 a.m. to noon on Saturdays. Hours: Tuesdays through Fridays, 8 a.m. to 4:30 p.m.; Saturdays, Sundays and holidays, 10 a.m. to 4:30 p.m. The conservatory closes 30 minutes before the grounds close. Information: (718) 623-7200.

NEW YORK BOTANICAL GARDEN. 200th Street and Kazimiroff Boulevard, Fordham, the Bronx. "Tropical Attitude," tour today at 1 p.m. through the tropical rain forests and deserts of the Haunt Conservatory. Each week a different plant is featured, from medicinal to life-sustaining crops. Today the focus is on allspice. "Prelude to Spring Bulb Show," through April 23. "Hot and Cold," hands-on science activities, indoors and outdoors, featuring explorations of plants during the winter, in the Everett Children's Garden; through Feb. 13. Bird walk tomorrow and Sunday at 12:30 p.m. Garden hours: Tuesdays through Sundays and Monday holidays, 10 a.m. to 4 p.m. Botanical garden admission: \$3; students and the elderly, \$2; children 2 to 12, \$1; under 2, free. Conservatory admission: \$3.50; students and the elderly, \$2.50; children 2 to 12, \$2; under 2, free. Grounds admission free for all on Wednesdays and from 10 a.m. to noon on Saturdays. There are also combination packages. Parking: \$5. Information: (718) 817-8700.

WAVE HILL. West 249th Street and Independence Avenue, Riverdale, the Bronx. Tomorrow from 10 a.m. to noon, "Writing Expeditions," in which visitors will observe plants in winter and write about them; led by the poet and gardener Susan Pliner. Register at extension 308. Tomorrow at 2 p.m., an adult craft workshop on making beeswax candles. Register at extension 213. Materials fee: \$7. Sunday at 2, a performance by Steven Lubin, pianist, featuring music by Schubert. Tickets, which include admission to the grounds: \$15; \$12 for the elderly; \$10 for members and students. Information: extension 229. Every Saturday, 10 a.m. to 10 p.m.; Sundays, 11 a.m. to 4 p.m. Grounds hours: Tuesdays through Sundays, 9 a.m. to 4:30 p.m. Admission: \$4; students and the elderly, \$2; Saturdays, free until noon; admission is free until March 14. Information: (718) 549-3200, reservations: extension 213.

Zoos

BRONX ZOO. Bronx River Parkway and Fordham Road, Fordham. Some 265 wooded acres are devoted to spacious naturalistic habitats, including Jungle World, African Plains, the Balboa Reserve, the World of Birds, the Aiken Sea Bird Colony (with daily penguin feedings at 3:30 p.m., weather permitting) and Big Birds. The zoo offers classes for adults and children. Information and registration: (718) 220-6854. Hours: Daily, 10 a.m. to 4:30 p.m. Admission: \$4; the elderly and children 2 to 12, \$2; under 2, free; free for everyone on Wednesdays. Parking: \$6. Information: (718) 387-1010.

CENTRAL PARK ZOO. Fifth Avenue at 64th Street. The zoo has rare tamarin monkeys, polar bears, colubus monkeys, gentoo penguins, chinstrap penguins and red pandas. Also, sea lion feedings at 11:30 a.m. and 2 and 4 p.m., and penguin feedings at 10:30 a.m. and 2 p.m. Adult courses are available; course information: (212) 439-6583. Hours, including the Tish Children's Zoo: daily, 10 a.m. to 4:30 p.m. Admission: \$3.50; the elderly, \$1.25; children 3 to 12, 50 cents; under 3, free. Admission includes entry to the nearby Tish Children's Zoo. General information: (212) 861-6030.

QUEENS ZOO. 53-51 111th Street, Flushing Meadows-Corona Park. Animals include American bison, prairie dogs, pumas, elk, coyotes, cranes, spectacled bears and bobcats. Hours: Mondays through Fridays, 10 a.m. to 4:30 p.m.; Saturdays and Sundays, 10 a.m. to 5 p.m. Admission: \$2.50; the elderly, \$1.25; children 3 to 12, 50 cents; 2 and under, free. Information: (718) 271-1500.

RECREATION

LUCKY SEVEN-MILE REVERSIBLE. Central Park. Sunday at 9:30 a.m., starts at 11th and ending at the East Drive and 90th Street. Sponsored by the New York Road Runners Club. Advance registration fee, \$17; \$12 for club members; \$10 for junior club members. Race-day registration, \$22; \$15 for club members; \$12 for junior club members. Information: (212) 860-4455.

EVENTS

"THE ALGONQUIN ROUND TABLE: TEA, TALES AND TOUR." Tour the Algonquin and discuss Dorothy Parker, Robert Benchley, George S. Kaufman and others with Jim Papas, radiohost of "Authors Round Table." Sunday at 3 p.m. Fee: \$50. Sponsored by the 92nd Street Y. Reservations: (212) 996-1100.

18TH NEW YORK CYCLE WORLD INTERNATIONAL MOTORCYCLE SHOW. Javits Convention Center, 36th Street and 11th Avenue, Manhattan. Hours: today, noon to 10 p.m.; tomorrow, 10 a.m. to 10 p.m.; Sunday, 10 a.m. to 6 p.m. Admission, \$12; \$5 for children 6 to 11, free for children under 6. Information: (800) 331-5706.

LUNAR NEW YEAR FOLK ARTS FESTIVAL. Asian-American Arts Center, 26 Bowery, Chinatown. With music and arts demonstrations and food. Sunday, 2 to 4 p.m. Admission, \$12; \$6 for children and the elderly. Information: (212) 233-2154.

BLACK HISTORY DANCE CELEBRATION. Theater of the Riverside Church, 91 Claremont Avenue, between 120th and 122nd Streets, Morningside Heights. Performances

devoted to modern, jazz fusion and traditional African dance, as well as a dramatic presentation with characterizations of the Rev. Martin Luther King Jr. and Malcolm X, featuring the Opus Dance Theater Company, the Jubilations Dance Company and others. Tonight at 7; tomorrow at 7:30 p.m. and Sunday at 3 p.m. Tickets: \$15. Information: (212) 870-6784.

WALKING TOURS

"GREENWICH VILLAGE/ART GALLERIES," a walk through old Village streets, with visits to the Fire Museum, the Forbes Museum, the Salmagundi Club and the exhibition at the Pen and Brush Club. Meet tomorrow at 1 p.m. at the Avenue of the Americas and Spring Street. Fee: \$3. Sponsored by the Outdoors Club. Information: (212) 348-5344 between 7 and 10 p.m.

"CHILD-FRIENDLY RAMBLE: CHINATOWN FOR CHILDREN: CELEBRATE THE NEW YEAR." Stops on this tour include a Buddhist temple and a Chinese grocery store. Meets tomorrow at noon on the northwest corner of the Bowery and Canal Street at the Petrella newstand. Fee: \$6. Sponsored by Dr. Phil's New York Talks and Walks. Information: (888) 377-4455.

"BROOKLYN BRIDGE TALK AND WALK." Discusses the building of the Brooklyn Bridge and its impact on transportation, architecture and finance. Meets Sunday at 2 p.m. inside Blimpie's Restaurant, 38 Park Row, between Spruce and Beekman Streets. Fee: \$12. Sponsored by Dr. Phil's New York Talks and Walks. Information: (888) 377-4455.

"CELEBRATE THE CHINESE NEW YEAR: HIDDEN TREASURES OF CHINATOWN." Touches on the early careers of Al Jolson and Irving Berlin, who started out as singing waiters at the Chatham Cafe, which has been replaced by the Chinatown Post Office. Also includes a visit to the 18th-century mansion of Edward Mooney on the Bowery. Meets tomorrow at 2 p.m. at the northwest corner of the Bowery and Canal Street. Sponsored by Dr. Phil's New York Talks and Walks. Fee: \$12. Information: (888) 377-4455.

CHINATOWN: THE YEAR OF THE DRAGON. Explores the history, culture and architecture of a thriving culture. Meets tomorrow and Sunday at 1 p.m. at the southeast corner of Broadway and Canal Street. Sponsored by I'll Take Manhattan Tours. Fee: \$10. Information: (732) 270-5277.

"CHINESE NEW YEAR IN HISTORIC CHINATOWN." A holiday walking tour with stops at the Lin Tse-Hsi Memorial and sites associated with Dr. Sun Yat-sen and Yung Wing. Meets tomorrow at 1 p.m. at the southwest corner of Canal and Lafayette Streets. Sponsored by the Big Onion Walking Tours. Fee: \$10, \$8 students and the elderly. Information: (212) 439-1090.

"GOTHAM CITY GHOST TOUR." Greenwich Village. Covers historic and infamous spots, including the cemetery at St. Mark's Church, the hanging elm and the former burial ground at Washington Square Park. Tomorrow at 11:30 a.m. Fee: \$12. Sponsored by NYC Discovery Tours. Meeting place and reservations: (212) 465-3331.

"HAPPY CHINESE NEW YEAR." Learn about the traditions of the Chinese New Year with stops at a Chinese bakery, herbal shop and food emporium. There is an optional luncheon at the end of the tour at a Chinese restaurant, \$10 a person including tax and tip. Two tours on Sunday at 11:15 a.m. and 1:30 p.m. meeting at the northwest corner of Canal and Baxter Streets. Fee: \$5. Sponsored by Adventure on a Shoestring. Information: (212) 265-2663.

"THE PARK IN WINTER." A seasonal stroll through Central Park led by Francis Morro, an architectural historian. Meets Sunday at 1 p.m. at the General Sherman Monument, Fifth Avenue at 59th Street. Sponsored by the Municipal Art Society. Fee: \$15, \$12 for society members. Information: (212) 935-3960.

"QUEENS CEMETERY WALK." A 10-mile walk through Queens cemeteries, with views of the Manhattan skyline and the Atlantic Ocean. Meets tomorrow at 9:30 a.m. at 52nd Street and Roosevelt Avenue, Queens. Suggested contribution: \$3. Sponsored by Shorewalker. Information: (718) 897-8276.

"YOU'VE BEEN SUMMONED FOR JURY DUTY." Lower Manhattan. A look at the New York State Court System with a tour of the recently restored rotunda of the New York Supreme Court. Sunday at 1 p.m. Fee: \$20. Sponsored by the 92nd Street Y. Reservations and meeting place: (212) 996-1100.

"FROM PAGES TO PAVEMENT." Manhattan. Includes locations mentioned in seven novels set in the gaslight era. Meets Sunday at 2 p.m. at the Washington Arch. Fee: \$10. Sponsored by Street Smarts N.Y. Information: (212) 969-8262.

SEVENTH REGIMENT ARMORY. Examining an 1879 building that houses an abundance of portraiture, statuary and period furnishings. Meets tomorrow at 1 p.m. in the lobby of the armory, 643 Park Avenue, between 66th and 67th Streets. Sponsored by the Municipal Art Society. Fee: \$15, \$12 for society members. Reservations required: (212) 935-3960.

HARLEM GOSPEL TOUR. Includes stops at a church and several cultural institutions. Meets Sunday at 10:30 a.m. on the southwest corner of Lenox Avenue and 116th Street. Fee: \$15. Sponsored by Harlem Heritage Tours. Information: (212) 280-7888.

"HAUNTED GREENWICH VILLAGE." Includes stops at the Hanging Elm, the site of the Triangle Shirtwaist Factory fire and a "haunted" firehouse, town house and restaurant. Meets Sunday at 3:30 p.m. on the south-west corner of Eighth Street and Fifth Avenue. Fee: \$5. Sponsored by Adventure on a Shoestring. Information: (212) 265-2663.

More Than Just Movies

Imagine an array of children's films and videos with plenty of folk tales (but no Disney), lots of Japanese animation (but no Pokémon) and many science-fiction quests (but no "Star Wars" sequels or prequels). You would have the New York International Children's Film Festival, which opens this weekend. Now in its third year, the festival is devoted to the kind of fare that may be found at the Academy Awards but not at the local multiplex.

"Most of these films are not available anywhere else," said Eric Beckman, the festival's founder. The programs will also include question-and-answer sessions with film directors and, on Feb. 13, an awards ceremony that is governed by viewers' voting.

Tomorrow and Sunday, the focus is on 80- to 90-minute programs of short films. Short Films One (recommended for ages 5 to 10, tomorrow at noon and 2 p.m. and Sunday at 11:30 a.m. and 1:30 p.m.) will end with "Eye of the Wolf," mesmerizing French animation about the bond between an orphaned African boy and a half-blind wolf he encounters at the zoo.

Short Films Two (for ages 8 to 14, tomorrow at 2:30 p.m. and Sunday at noon) will include the Academy Award-winning, computer-animated "American Film 'Bunny,'" as well as "Patterns," an Irish live-action film about a boy who serves as his autistic brother's window on the world.

The offerings extend to teenagers with Short Films Three (tomorrow at 3:30 p.m. and Sunday at 1 p.m.), a program dealing with subjects as diverse as an Australian girl's first love ("One That Got Away") and homeless youths in Edinburgh ("When I'm 21"). "The Planet of Junior Brown" (tomorrow at 1:30 p.m.), a Canadian feature, gives a fictional portrait of a piano prodigy.

Next weekend, the festival will feature "Anime: 50 Years of Japanese Animation," a retrospective that will include "Panda and the Magic Serpent" (1958), the first feature-length Japanese animated film.

As in past years, some of the films were not created for children. "I just feel it's sometimes wrong to say, 'This is a kid's film,'" Mr. Beckman said. "Why isn't it just a film?"

New York International Children's Film Festival, through Feb. 13 at the Cantor Film Center, 36 East Eighth

FOR CHILDREN

Theater

"CHARLOTTE'S WEB." Theaterworks/USA presents E. B. White's classic tale of Wilbur the pig and Charlotte the spider. In this hour-long production, with book by Joseph Robinette, Charlotte assures her friend Wilbur that she will save him from the slaughterhouse. Auditorium at Equitable Center, 787 Seventh Avenue, at 52nd Street, tomorrow and Sunday at 12:30 p.m. Tickets \$19. Reservations: (212) 627-7373.

"THE DIARY OF ANNE FRANK," an adaptation of Anne Frank's diary for youngsters over the age of 8 who are able to understand the context of the play, by Frances Goodrich and Albert Hackett. Ronette Levenson has the title role. The New York Youth Theater, at Central Presbyterian Church, 593 Park Avenue, at 64th Street. Today at 7 p.m.; tomorrow 7 p.m. and 7 p.m.; Sunday at 3 p.m. Tickets: \$12. Reservations: (212) 888-0696.

"DON'T SEE MY BONES AND THINK I'M DEAD," a play by the Urban Youth Theater about urban teenagers traveling through time. Henry Street Settlement, Abrams Arts Center, 466 Grand Street, Lower East Side. Saturdays at 7:30 p.m.; Sundays at 2 p.m. Tickets: \$5. Reservations: (212) 598-0400.

"MOLLY WIGGLE AND MINNIE SHAKE," a 90-minute show with skits by the Paper Bag Players (known as much for their music and dance as for their paper props) that encourage children to wiggle and shake along with the music. Written and directed by Judith Martin, with the assistance of Ted Brackett. Kaye Playhouse, Hunter College, 68th Street between Park and Lexington Avenues. Saturdays and Sundays at 2 p.m., except Feb. 19 and 20. Through March 12. Tickets: \$15 and \$20. Reservations: (212) 772-4448.

"NOONIE'S MASTERPIECE IN PURPLE," an hour-long play by Lisa Riallsback, explores how a fourth-grade painter who feels she is a misunderstood genius learns to be unafraid not only in her art but also in her relationships. Presented by the Looking Glass Theater under Jennifer Goodlander's direction and starring Madeleine Manger; 422 West 57th Street, also in her relationships. Presented by the Looking Glass Theater under Jennifer Goodlander's direction and starring Madeleine Manger; 422 West 57th Street, Clinton. For children over 6. Saturdays and Sundays at 2 p.m.; Mondays and Tuesdays at 7 p.m.; through Feb. 20. Tickets \$8; \$5 children. Reservations advised: (212) 307-9467.

"STORY SALAD 12," a theatrical adaptation mixing eight children's books based on folk tales from around the world, featuring colorful costumes and props, dance and a bilingual sing-along. At the 92nd Street Y, 1395 Lexington Avenue, Sunday at 10:30 a.m. Tickets \$10. Reservations: (212) 996-1100.

"THE SELFISH GIANT," a fairy tale by Oscar Wilde about a giant who has a beautiful garden and refuses to share it, but by the end of the play has a change of heart. The story has been adapted into a 40-minute musical by the Vital Theater Company. The script by Kristin Walter, with choreography by Stefanie Sowa and songs by Larisa Bryski, is geared to children 3 to 9. Vital Theater Company, 432 West



The New York Times Schedule of Upcoming Events

Mark your calendar for a wide variety of **special panels, events and forums** designed to extend your New York Times experience beyond the printed page and deepen your understanding of the world around you. Whether you are interested in learning more about arts and culture ... current events ... the latest books ... or timely topics geared to the gay and lesbian community ... Times events can bring your world into sharper focus. **AND BE SURE TO WATCH THESE PAGES FOR FURTHER EVENTS AND UPDATES THROUGHOUT THE YEAR.**

LITERARY EVENTS



Book lovers across the country can learn more about the creative process of some of their favorite authors by attending a Times literary event. Featuring brunch, lunch, cocktails or tea, each event features a New York Times moderator and a panel of best-selling and emerging writers.

LITERARY LUNCHES AND COCKTAIL RECEPTIONS

Sunday, April 9 • BOSTON
Authors to include Adam Clymer, New York Times chief Washington correspondent, and Jay McInerney, author of "Bright Lights, Big City" and "Model Behavior."

Sunday, April 30 • WASHINGTON
Authors to include Natalie Angier, New York Times science correspondent and author of "Woman: An Intimate Geography."

AUTHORS TO BE ANNOUNCED:

Sunday, June 4 • SEATTLE; Sunday, June 11 • ATLANTA;
Sunday, September 17 • MINNEAPOLIS; Sunday, October 22 • HOUSTON

For information regarding tickets and pricing as well as updates on participating authors, please call our hot line at (212) 556-1905.

NEW YORK IS BOOK COUNTRY

Sunday, September 24, at noon • NEW YORK CITY
The New York Times Brunch

Sunday, September 24, at 4 p.m. • NEW YORK CITY
The New York Times Tea

For further information regarding tickets and pricing as well as updates on participating authors, please call the events hot line at (212) 556-1201.

TIMESTALK EVENTS

A SPEAKER SERIES GEARED TO THE GAY AND LESBIAN COMMUNITY

Now in its second year, this TimesTalks series features Times reporters and editors discussing issues of importance to the gay and lesbian community.

Tuesday, February 29 • NEW YORK CITY
"The Boys in the Bandwidth"

The wired world has not only revolutionized the way gays and lesbians communicate, it has also offered advertisers new means to reach this affluent and technologically savvy audience. Join New York Times advertising columnist Stuart Elliott and a panel of experts for an exploration of digital diversity, and the corporate advertisers who are profiting from it.

For information on this event, or to add your name to the TimesTalks mailing list, please call (212) 556-3595.

Wednesday, March 22 • SAN FRANCISCO
"Breaking the Silence: Gays and Lesbians in Professional Sports"
An exploration of the climate for gays and lesbians in a variety of sports, from both a current and historical perspective. Panel discussion moderated by New York Times sports columnist Robert Lipsyte.



Wednesday, April 26 • SAN FRANCISCO
"The Boys in the Bandwidth" (see above description)

For more information on either of these TimesTalks being held in the Koret Auditorium of the San Francisco Public Library, please call (415) 437-4859.

LIBRARY EVENTS



The library series of TimesTalks will resume this spring for the second year at the Queens Borough Public Library and Brooklyn Public Library. This series provides a forum for Times reporters and editors to discuss local politics, the arts, economic issues, international news and other timely topics in the intimate setting of local branch libraries.

February 7-29 • NEW YORK CITY
A civil rights photo exhibition commemorates Black History month. The exhibition includes New York Times archival photos from 1962 to the present as well as a display of "Unearthing a Riot," a New York Times Magazine article by Brent Staples about the little-known Tulsa race riot of 1921.
Langston Hughes Research Center & Library
Queens Borough Public Library, Corona, Queens

Tuesday, February 29 • NEW YORK CITY
A New York Times panel discussion in honor of Black History month.
Langston Hughes Research Center & Library
Queens Borough Public Library, Corona, Queens

Coming in March and April • NEW YORK CITY
Join us this spring at the Queens Borough Public Library for a series of programs including The New York Times Issues Forum, a current issues debate moderated by a Times reporter, as well as a program discussing new summer films previewed by The Times.

For more specific program information, please call (212) 556-5100.

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TIMESCARD® EVENTS



Seven-day home delivery subscribers who pay six months in advance are eligible for TimesCard, an added-value program that offers members discounts, special offers and exclusive events.

Wednesday, February 23 • NEW YORK CITY
"Behind the Scenes at The Sophisticated Traveler"
New York Times travel editor Nancy Newhouse and Times journalists discuss how they chart the course of great destinations.

Tuesday, February 29 • NEW YORK CITY
"An evening with New York Times science reporter Natalie Angier" This Pulitzer Prize-winning journalist discusses her book, "Woman: An Intimate Geography."

Monday, March 13 • NEW YORK CITY
"Inside Theater Today: Cultural Identity and the Creative Process" An exploration of race, gender, religion and sexuality in contemporary theater. Panel discussion led by Times culture reporter Robin Pogrebin.

If you are enrolled in the TimesCard program, call 1-800-263-6555 for tickets. For information on becoming a TimesCard member, call 1-877-NYTCARD.

THE NEW YORK TIMES INSIDEARTS CLUB™

A NEW SUBSCRIBER PROGRAM FOR CHICAGO AREA RESIDENTS

In March, The New York Times launches its new InsideArts Club, a special subscriber program that offers inside access to cultural events in the Chicago area. For an annual membership fee of \$25, Chicago-area subscribers can enjoy panel discussions with Times critics, meet-the-artist receptions at top Chicago arts institutions and access to tickets to some of the most anticipated performances and exhibits in the coming year.

Thursday, March 2 • CHICAGO
"A Night at Steppenwolf" Attend a studio production of Bruce Norris's "The Infield," and take a behind-the-scenes tour.

Friday, March 3 • CHICAGO
"A Joffrey Rehearsal" Watch the dancers of The Joffrey Ballet of Chicago rehearse, and meet artistic director Gerald Arpino.



Wednesday, March 15 • CHICAGO
"A Night at the Goodman" Attend "Boy Gets Girl," a new play by Rebecca Gilman at the Goodman Theatre, and join in a pre-theater discussion with artistic principals.

Thursday, March 23 • CHICAGO
"Meet the Critics" Hear Times critics Stephen Holden, Peter Marks and Ann Powers at a special panel discussion moderated by Times critic John Rockwell.

Monday, March 27 • CHICAGO
"A Night at the Chicago Opera Theater" Attend a dress rehearsal of two comic operas: Puccini's "Gianni Schicchi" and a new work, "Buoso's Ghost." The evening includes a reception.

If you are a subscriber to The Times and would like more information on The InsideArts Club -- or to get more information about tickets to attend an event -- please call 1-877-698-0022.

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DATES, SPEAKERS AND TOPICS SUBJECT TO CHANGE.